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A

SHORT TREATISE

ON

THE STAVE:

TO SERVE AS AN INTRODUCTION TO THE PRACTICE OF

Reading or Playing from Score.

BY JOHN HULLAH,

PROFESSOR OF VOCAL MUSIC IN KING'S COLLEGE, AND IN QUEEN'S COLLEGE, LONDON.

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PREFACE.

MUSICAL notation has of late years been the object of much attention. The recent increase in the number of musical students has naturally turned many ingenious minds to the consideration of every means by which it would seem likely that the progress of those students might be facilitated, and their number still further augmented.

Of these means, a change, more or less entire, in the musical alphabet is the favourite panacea for the various ills which the beginner is heir to; and every year or two brings forth its new system of *phonography*—to be treated, like its predecessors, with absolute neglect or universal condemnation.

Every one of these systems is proposed on the assumption that the principal business of the musical student is the cultivation of the powers, not of his ear, but of his eye; and that the relative appreciation or absolute recognition of musical sounds would be rendered a comparatively easy matter by the adoption of a more simple and philosophical mode of expressing them than that now in use among us.

Allowing, for a moment, that an improved system of musical notation could be devised, it is a very grave question whether music itself would be more easily felt and understood by its means; whether the symbol by which a sound is presented to the eye has much, or anything, to do with its estimation by the ear; whether, in short, the difficulties of the musical student are not inherent to the thing studied, and altogether unconnected with the contrivances by which it is represented. Nor, on the other hand, admitting that a musical alphabet may seriously increase or diminish the difficulty of learning music, is it at all certain that the system of *musicography* at present in use could be replaced by a better one. Symbols which are able to express the most varied successions and the most intricate combinations of sounds, which can be read and rendered by the skilful performer with unerring certainty and lightning rapidity, which admit of such arrangement as to inform the practised eye at a glance of the simultaneous action of twenty or thirty instruments of various qualities and powers—symbols which, in a word, answer every purpose of those who know how to use and interpret them, can hardly admit of that boundless and facile improvement of which the author of each new scheme of musicography speaks so confidently. Artists, like statesmen, cannot afford to be altogether unmindful of "pressure from without;" but it is a curious fact that most, perhaps *all*, schemes for the reform of musical notation have been the invention of philosophers, mathematicians, divines, lawyers, physicians, poets, painters—of anybody, in short, but musicians.

One argument in favour of our existing musical notation must, however, supersede all others—which is the simple one that *it exists;* that for some centuries past it has been accepted by and intelligible to the whole civilized world. The adoption of a new system would in a few years render all existing music-books as unintelligible to the ordinary practitioner as the inscriptions on an Assyrian monument; and, as a necessary consequence, would throw into oblivion all music not of popular and temporary interest enough to justify its reprint.* Modern musical writers are *in possession* of the nearest approximation to a universal alphabet which has yet appeared; and there is little likelihood of their coming to an agreement to give up a means of addressing an audience as large as that of all the writers in the world on other subjects put together.

In the belief that the present system of musical notation is in no immediate danger of being superseded, could even a better one be devised, the following *Short Treatise* has been drawn up. The theory developed in it has no claim, as the musical historian will know, to the merit or demerit of novelty; but the mode of treatment may possibly open out to the practical musician some new views of the nature and powers of the Stave, and do something to check future attempts to corrupt or supersede it. A candid study of the subject will probably show that, so far from being the clumsy and complex instrument described or imagined by *phonographers*, the Stave is one of the most perfect and simple of human inventions, and that any difficulties which may be found in the application of its powers belong, not to the thing itself, but to the misunderstanding and the misuse of it.

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* As late as the end of the seventeenth century, the *Lute* was the most popular of musical instruments. There are probably not a dozen persons now living who can interpret the lute "tablature"—none who can read it with facility.

These difficulties are, however, fully considered in the following work, which, it is to be hoped, may promote the object proposed in the title-page, by "serving as an Introduction to the Practice of Reading or Playing *from Score;*" an object which will repay with large interest whatever time or pains may be spent in attaining it. The vocal or instrumental performer whose attention has been chiefly concentrated on his own part, and the pianoforte player who has had to content himself with "arrangements" for his instrument, in entering on the study of the intact creation of a musician—his *Score*—will experience pleasure and surprise like that of a scholar who, after his curiosity has been stimulated by a fragment or a translation of a great literary work, is put in possession of a perfect copy of the original.

The *Exercises* (following Chapter V.) are, with one exception, in the "contrapuntal" style of the sixteenth century. This style has been chosen, and is recommended for practice in reading from score, because its *unfamiliar* forms compel closer attention to each individual part than those of modern music, in reading which it is more difficult to avoid *guessing*, or taking for granted from one passage what is contained in another. If the student be not too soon discouraged by these "unfamiliar" forms, he will assuredly find that they embody "something rich" as well as "strange;" and learn from them a truth which the fascinations of contemporary art are too apt to keep out of mind—that music is not a *dialect,* but a *language*—the parent of many dialects, of which contemporary art is but one.

J. H.

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A SHORT TREATISE ON THE STAVE.

CHAPTER I.

Clefs.

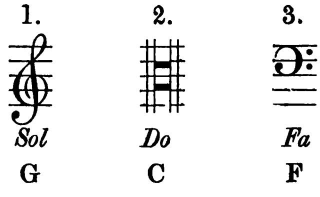
There are but three musical sounds the pitch of which can be *absolutely* expressed by written characters—viz.,

1. The *Do,* or C, produced by 256 vibrations of an elastic body per second, called by the old masters C *solfaut,* and by us *middle* C of the pianoforte. 2. The *Sol,* or G, a 5th above this *Do.* 3. The *Fa,* or F, a 5th below it.

These sounds may also be described as the *tonic, dominant,* and *subdominant* of the *natural* scale.

The characters by which they are expressed are called *clefs,* and are severally formed thus:

Fig. 1.



Corruptions probably of the Gothic letters—

𝔊 ℭ 𝔉

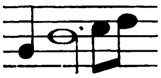
Over and above the obvious fact that *three* characters are too few to express the sounds of the most limited voice, or of any but the rudest instrument, clefs admit of no variation in their forms whereby the different *lengths* of the sounds for which they stand could be estimated. Hence the necessity for *notes,* characters shaped in different ways, and placed on and between parallel lines called a *stave.*

The *shape* of a note indicates the *length,* and its *place* on a stave the *pitch,* of the sound for which it stands.

But neither the length nor the pitch of a musical sound can be represented *absolutely* even by a note.

The sound represented by the second note in fig. 2 must be sustained twice as long as that represented by the first note, and four times as long as either of those which follow it; but *how long* the first note is to be sustained is uncertain. So, also, the second note is *higher* by a third than the first; but what is the *pitch* of the first is not ascertained.

Fig. 2.



The length of a note, or rather the *pace* at which any series of notes is to be performed, can be *approximately* indicated by the addition of words like *Vivace, Lento, Fast, Slow,* &c., and *positively* determined by the use of a *Metronome* or some kind of pendulum, one vibration of which will be equal to some given form of note in the series.

The *pitch* of a note can only be ascertained by the presence of one of the three clefs at the beginning of the stave on which it stands.

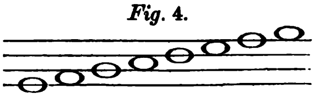
The sounds of the *natural* scale (of which all other diatonic major scales are imitations) are called as follows:

Fig. 3.

1	2	3	4	5	6	7	8
Do	*Re*	*Mi*	*Fa*	*Sol*	*La*	*Si*	*Do*
C	D	E	F	G	A	B	C

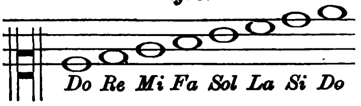
The notes which represent this or any similar series occupy the lines and spaces of a stave alternately. Thus, the notes in fig. 4 represent sounds which follow one another "*scale-wise,*" or by degrees; but (as in fig. 2) *what* particular sounds they represent is uncertain.

Fig. 4.



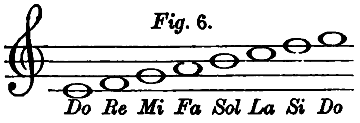
If, however, the clef which "absolutely" expresses *Do,* the first sound of the natural scale, be placed on the 1st line, the *note* which stands on that line will also represent *Do;* that which stands on the 1st space, *Re;* and so on.

Fig. 5.



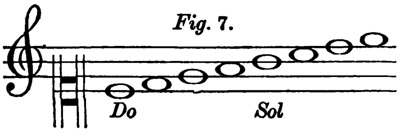
Moreover, the 5th sound of the natural scale can be "absolutely expressed" by a clef; if, therefore, instead of marking the 1st sound, we mark the 5th, by placing the *Sol* clef on the 3rd line, the other notes will be equally recognisable.

Fig. 6.



Nor would there be any impropriety in placing *two* clefs on the same stave, since in doing so we should simply indicate the names of *two* notes instead of one. This practice, however, is not now usual.

Fig. 7.



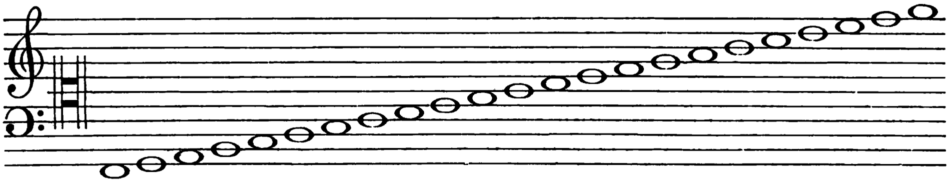
The power and importance of the clefs is best shown in their connexion with the *Great Stave of Eleven Lines,* from which all other staves, of whatever number of lines, are derived.

CHAPTER II.

The Great Stave.

The average number of diatonic sounds (*i. e.*, sounds of different names) found between the lowest sound practicable by the voices of Men, and the highest practicable by the voices of Women, is *twenty-three*. To place the twenty-three notes representing these sounds in a regular series, a stave of *eleven lines* is necessary; seeing that each line only affords two positions—one on, and another above, or below it. To indicate the names of the notes on a stave of this extent, *all the three* clefs should be placed at the beginning.

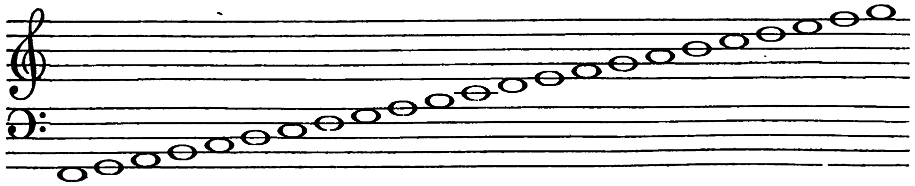
Fig. 8.



This stave, strange and bewildering as it may at first appear, will on closer inspection be found perfectly familiar to a very large class of Musical Students—pianoforte and harp players, and indeed all those who can read the treble and bass staves; while its confused aspect may be entirely changed by most simple means.

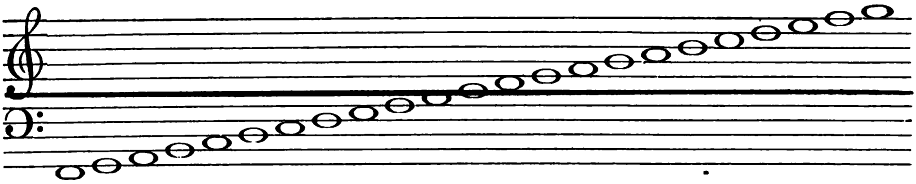
1. By reducing the middle line to a *leger* line, this one Great Stave is resolved into the *two* staves on which pianoforte music is commonly written.

Fig. 9.



2. By making the middle line *red* (a contrivance as old as the 11th century, and probably anterior to the use of clefs), its place is strongly marked, and the upper and lower five lines are as clearly separated as when the line is omitted.

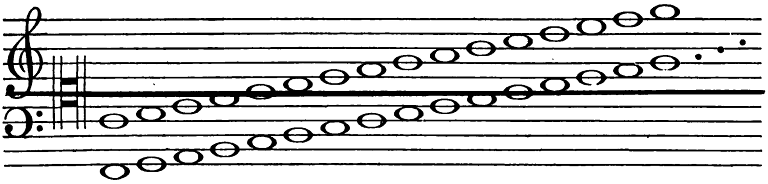
Fig. 10.



In the division of the Great Stave for pianoforte music (*see fig.* 9) we have an illustration of the theory of *all* staves, of whatever number of lines; since that which can be done for the right and left hands of the pianoforte or harp player, can as well be done for any individual voice or instrument—*i. e.*, we can *select* from this Great Stave *the particular set* or *series of lines* which will contain its average compass.

The voices of Men and the voices of Women consist of about the same *number* of diatonic sounds, or notes; but they differ in *pitch* by an *octave;* those of Women being the higher. The *lower* lines of the Great Stave are therefore called most often into requisition in music for Men's voices, and the upper lines in music for Women's voices.

Fig. 11.



The lower series in *fig.* 11 consists of the notes of the voices of Men; the upper series, of those of Women. The latter is in its range an octave higher than the former.

But neither the voices of all men nor of all women are exactly alike in compass; on the contrary, considerable varieties obtain in either kind of voice. The voices of men are divided (first) into Bass and Tenor, and those of women (first) into Contralto and Soprano. And between the Bass and Tenor is found another male voice called Baritone;* and between the Contralto and Soprano another female voice called Mezzo Soprano.

Above the Tenor, also, is sometimes found a fourth kind of male voice, the *Counter-tenor,* having nearly the same compass as the Contralto; and above the Soprano a fourth kind of female (or boy's) voice—the Treble.† The voices of boys are of the same "register" as those of women.

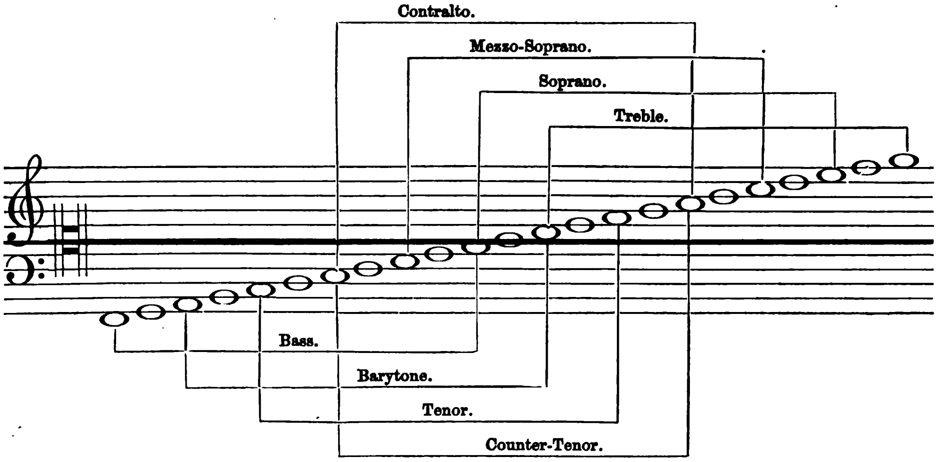
The average compass of each of these kinds of voice was held by the Old Masters to be about *ten* or *eleven* notes. The relation of each of these sets or series of eleven notes one to another is shown in the following figure.

---

* The word "barytone," like many others in the vocabulary of music, is derived from the Greek, and means "heavy" or "grave-toned"—*i. e.*, in comparison with the Tenor. Mezzo (Italian) means "half," or "middling."

† "Treble" (*tribble* or *triple*) is one of a set of words connected, in the infancy of modern music, with the practice of descant or "organizing," which consisted in singing, generally extemporaneously, a part in *thirds, fourths,* or even *fifths,* above another. Thence the analogous words "quatrible," and "quinible,"—the latter used by Chaucer.

Fig. 12.

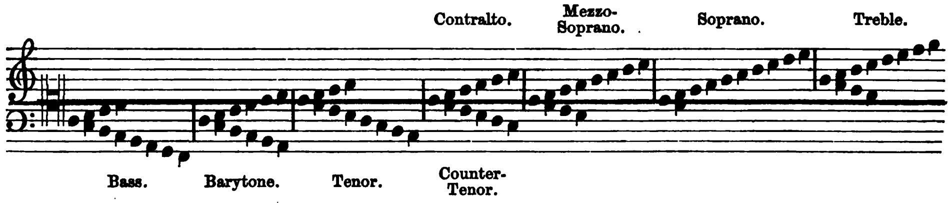


CHAPTER III.

Staves of Five Lines.

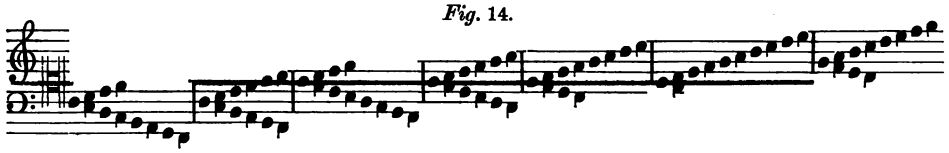
As a stave of eleven lines affords space for twenty-three notes, so will a stave of *five* lines for *eleven* notes—the compass of an average voice. *See fig.* 13, a Great Stave, of which the (eleven) notes of each individual voice occupy but *five* lines.

Fig. 13.



If from above or below each series of eleven notes in *fig.* 13 we erase all but the particular *set of five lines* on which it is written, we shall leave seven different staves.

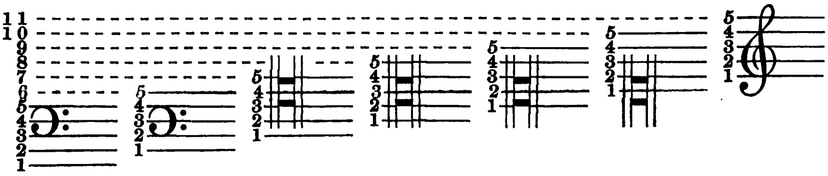
Fig. 14.



Each of the staves of five lines (in *fig.* 14) begins from the 2nd line of the one before it: the 2nd, 3rd, 4th, and 5th lines of the Bass being the 1st, 2nd, 3rd, and 4th of the Barytone; the 2nd, 3rd, 4th, and 5th of the Barytone being the 1st, 2nd, 3rd, and 4th of the Tenor; and so on.

But each line of each stave has *the same relation as before* to the Great Stave, of which it is but an extract: *i. e.,* the 1st of the Barytone is the 2nd of the Great Stave, the 1st of the Tenor the 3rd, the 1st of the Counter-tenor the 4th; and so on. The *red* line, the 6th or middle line of the Great Stave, is common to no fewer than *five* of the smaller staves; being the 5th of the Barytone, the 4th of the Tenor, the 3rd of the Counter-tenor, the 2nd of the Mezzo-soprano, and the 1st of the Soprano.

Fig. 15.

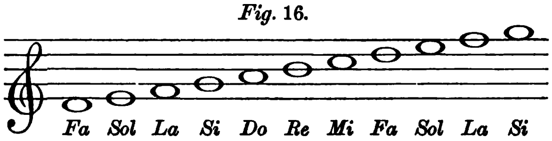


As the name of the note (*Do*) which stands on this red line is unchanged and unchangeable, so are the names of the notes standing on all the other lines: *i. e.,* whether a note stand on the 4th line of the Bass stave, 3rd of the Barytone, 2nd of the Tenor, or 1st of the Alto, it is equally *Fa;* because those lines, different as regards each different stave, are one and the same as regards the Great Stave. So, whether a note stand on the 2nd of the Treble stave, the 3rd of the Soprano, the 4th of the Mezzo-soprano, or the 5th of the Contralto, it is equally *Sol;* those lines being one and all the 8th of the Great Stave.

It is certain, therefore, that if the positions of notes on the Great Stave are known, those on the smaller staves must be known likewise; for the greater includes the less. The rapid recognition of them is a matter of practice.

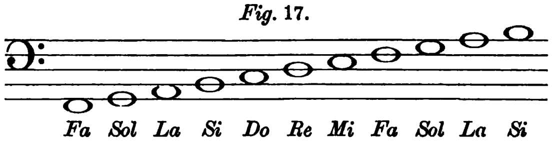
Several of these smaller staves have become obsolete: the Bass stave is now universally used for the Barytone voice as well as for the Bass voice, and the Contralto stave for the Mezzo-soprano voice as well as for the Contralto voice. The Treble stave, formerly used for *instrumental* music *only,* is now almost invariably substituted for the Soprano stave in England; but on the Continent the latter is as often met with as the former. Those students who propose to extend their researches no further back than to the music of about the beginning of the last century, will rarely meet with the Barytone or the Mezzo-soprano stave; but those who desire to make acquaintance with the works of the old Masters must be prepared to meet *all* these staves, and even one more; for in the music of Lulli and the French Composers of his epoch (the 17th century), the Violin parts are often found written on a stave of which the *first* line is occupied by the Treble or *Sol* clef.

Fig. 16.



This stave, which supposes an additional line added to the Great Stave, is a deformity; since it represents sounds of altogether different pitch by notes occupying the same positions; that on the lowest line being, as in the Bass stave, *Sol.*

Fig. 17.



CHAPTER IV

Staves of various kinds.

The theory developed in the preceding pages, so far from having any claim to, or lying open to the charge of novelty, is simply as old as the stave itself—*i.e.*, about eight hundred years. To the student whose first introduction to musical notation has been the sight of the Great Stave, it presents no difficulty. To those whose studies have lain chiefly or entirely in pianoforte music, both the theory foregoing and the practice to follow will at first be embarrassing. This embarrassment will be found to proceed from one of three causes, or from all of them.

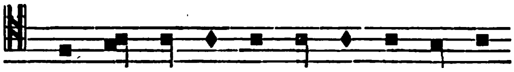
1. The impression that the stave *must of necessity* consist of *five* lines, and of neither more nor less. 2. The belief that the *place* of a clef is ever altered. 3. A practice of considering the notes of the Alto and Tenor staves *in reference to* those of the Treble stave—as being a degree higher and lower.

The impression (1) is absurd in theory and false in practice. The belief (2) arises from mistaking an appearance for a reality. The practice (3) could only be adopted by those who know nothing of the theory of the stave; it forms far the most serious obstruction to the understanding of the relations of one part to another, and to the unembarrassed use of more than one stave at a time.

1. The stave of five lines is, perhaps, practically more convenient on the whole than one of fewer or of more lines. All the notes of an average voice-part can, as we have seen, be expressed within its limits; and the eye more rapidly recognises the relative positions of notes on an *odd* than on an *even* number of lines. Possibly, notes on *seven* lines would be more easily recognisable than on *six;* as notes on five lines assuredly are than on four.

For, the stave of *four* lines is still used for the Ecclesiastical Chant, the compass of which is generally small.

Fig. 18.



There are in existence thousands of Church music books in which this stave and this kind of notation only appear; these being not only in manuscript or of ancient date, but printed in our day, and likely to be printed again; for there is no *necessity* ever to use more lines than will contain the notes required to be placed upon them. Five lines are, by one, two, sometimes even three, more than enough to express, not only most ancient, but many modern melodies of the most popular character. Thus, the first strain of our National Anthem can be perfectly expressed on a stave of two lines (*fig.* 19), and the second strain on one of three (*fig.* 20).

Fig. 19.

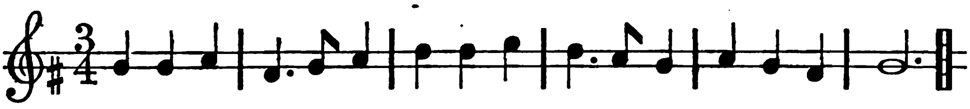
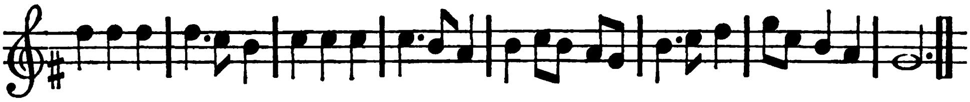


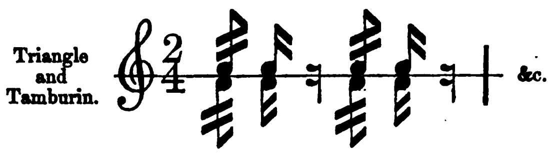
Fig. 20.



A melody of *three* notes, or a part for an instrument of one note (like the triangle, tamburin, long-drum, &c.), could be written on a stave of one line. This practice has been adopted in some recent German editions of full scores.

Fig. 21.

Overture to *Preciosa*.—WEBER.



On the other hand, the stave is often *extended* to *six*, *seven*, or *more* lines, and the notes upon them are read with little or no difficulty by persons of very slight musical skill; only, that it is not consistent with modern practice to *project* all of them *across the page*. *Leger* lines are, however, but *fragments* of lines from a stave of more than five. *Fig.* 22 and *fig.* 23 are obviously identical.

Fig. 22.

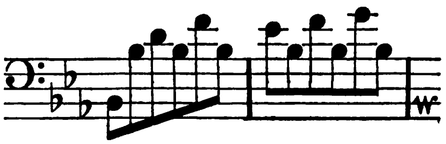
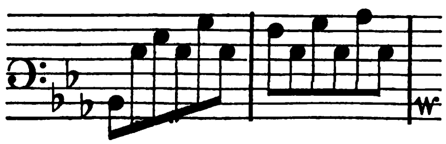


Fig. 23.

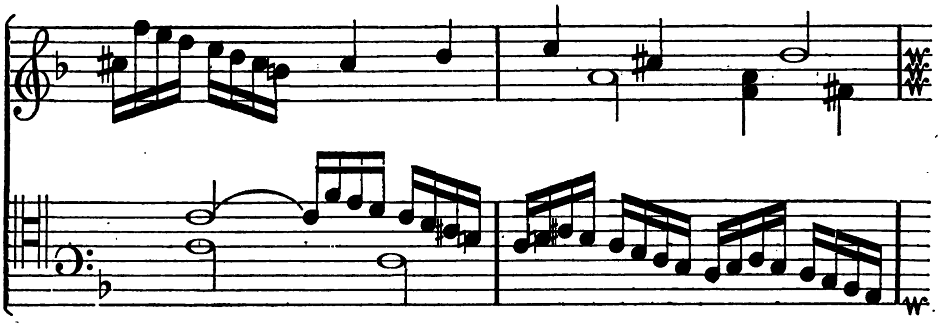
Sonata 3. Op. 29.—BEETHOVEN.



Strange as *fig.* 23 may look to the eye of a modern musician, such a mode of writing was once not unusual; and examples of perfect staves of six, seven, or more lines are found in the music of the early writers for keyed instruments. In the Toccatas of Frescobaldi (published in 1615), two staves of *six* and *eight* lines each are used, in which the two upper lines of the one are identical with the two lower lines of the other.

Fig. 24.

GIROLAMO FRESCOBALDI, 1615.
Toccata 2nda.

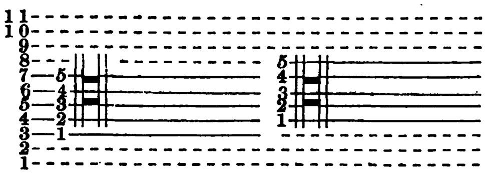


Experience, however, has sanctioned the exclusive use of the form *fig.* 22, which is *probably* the more convenient form, though not *certainly;* for were we equally familiar with the form *fig.* 23, we should perhaps read it as easily.

The difficulty of reading from a stave of many lines is akin to that which would be presented by the key-board of a pianoforte were the notes of the chromatic scale arranged in an *unbroken* series, the places of the natural semitones *not* being, as at present, marked by the *absence* of a black key. Were the places of the natural semitones indicated in like manner by a *break* of some kind in the series of *lines,* there would be no more difficulty in *reading* the notes on a stave of twenty-one lines than in *finding them* on a key-board of forty-three notes, or six octaves.

2. Nor is it consistent with the theory of the Great Stave to consider that the position of a clef is ever changed. The *Do* clef, as we have seen, represents what may be termed the centre of the modern musical system, a sound due to 256 vibrations per second. It stands, therefore, on the middle line of a stave which will contain the *most important* sounds of the musical system, and *all* the (average) sounds of the human voice. Five positions *above* it stands the *Sol* clef; five positions *below* it stands the *Fa* clef. If, therefore, we meet (as in a common four-part vocal score) a stave of five lines, on the *fourth* of which the *Do* clef stands, and above this we find another stave of five lines, on the *third* of which the *Do* clef stands, it is inconsistent with, and shows a misunderstanding of, the theory of the stave, to regard the clef itself as moved, or moveable; the fact being, that in the one case we are using the 3rd, 4th, 5th, 6th, and 7th lines of the Great Stave; and in the other, the 4th, 5th, 6th, 7th, and 8th.

Fig. 25.



Nor, let the student be assured, is this a distinction without a difference, or one having no bearing on the *practice of reading* from these staves, which is a rare accomplishment, simply because the theory on which they are based has been imperfectly understood, even sometimes by musicians of considerable attainments.

Let him study the Great Stave *as a whole*—he will soon get used to any portion of it. The greater includes the less.

3. The practice of considering the notes of the Alto and Tenor staves as being, the one a degree higher, the other lower than those of the Treble stave, is an example of those empirical processes which rarely answer their purpose, or do so, if at all, at a sacrifice of clearness of perception, and even love of truth, in those who resort to them.

It is of course false that *figs.* 26 and 27 are identical.

Fig. 26.

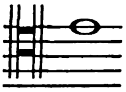
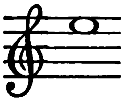
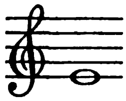


Fig. 27



On the contrary, the sound in *fig.* 26 will appear *on the Treble stave* as in *fig.* 28; *an octave lower* than in *fig.* 27.

Fig. 28.



Nor are *figs.* 29 and 30 identical.

Fig. 29.

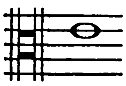
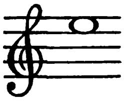
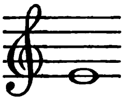


Fig. 30.



On the contrary, the sound in *fig.* 30 is an octave higher than that in *fig.* 29, which latter will appear on the Treble stave as in *fig.* 31.

Fig. 31.

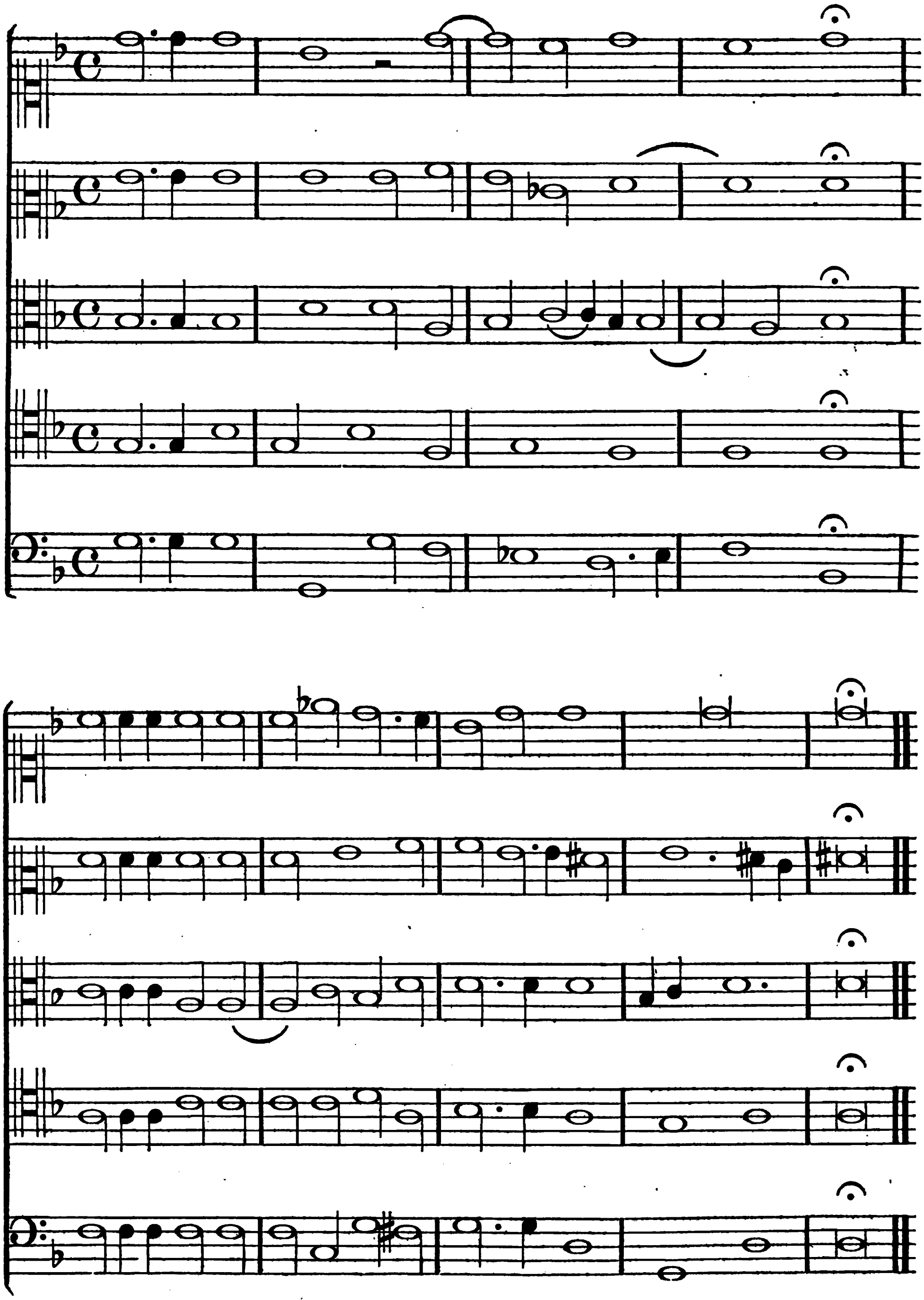


If it be admitted as possible to read or to sing a *single part* by the process of imagining that the note to be sung is a degree higher or lower than the note written—with, of course, a latent knowledge that it is not that note, but another an octave below it, with what chance of success can it be proposed to apply this false and absurd mode of operation to the reading of scores of six, five, four, or even three parts? What likelihood, for instance, is there of appreciating the relations of one part to another in the following score; having to keep in mind the relations of all the different staves, not to each other, but to the *Treble?*—*e.g.*, that every note of the lowest part is to be read a *third higher;* of the highest, a *third lower;* of the second, a *fifth lower;* of the third, a *note higher;* and of the fourth, a *note lower!*—the two last suppositions (to say nothing of the first), if acted upon literally, involving the inversion of the harmony; or, if not acted upon literally, corrected by the recollection that the notes are *not* a degree higher and lower after all, but an *octave below a degree higher and lower!*

Fig. 32.

MISERERE.

Tommaso Bai, 1714.



CHAPTER V.

Playing or Reading from Score.

The following exercises must be looked upon as merely suggestive—as indicating the process to be adopted in carrying into practice the theory developed in the foregoing chapters. Facility in no art is to be attained by the study of a few examples; and to have presented a series of scores, carefully and completely graduated, would have involved the extension of this 'Short Treatise' into a bulky and expensive volume.

The student is recommended to begin by familiarizing himself with the names of the notes on the Great Stave (Chap. 2), and then, first with one, then another of the smaller staves (in Chap. 3); practice which will be much facilitated by *writing* passages on staves ruled, where necessary, with a *red* line, as in the following examples.

In the study of the following scores, he should first read the parts *separately*, and then consider their relations one with another. Where *playing* from score is attempted the process should be similar; the *lowest* part should be well practised *alone;* and then, first one, then another of the others in combination with it.

In passing from these scores to others printed in the usual manner, the student should *mark* the clef in other places besides the beginning of the stave, as a compensation for the absence of the *red* line. The practice should be restricted at first to scores of *unaccompanied vocal* music.

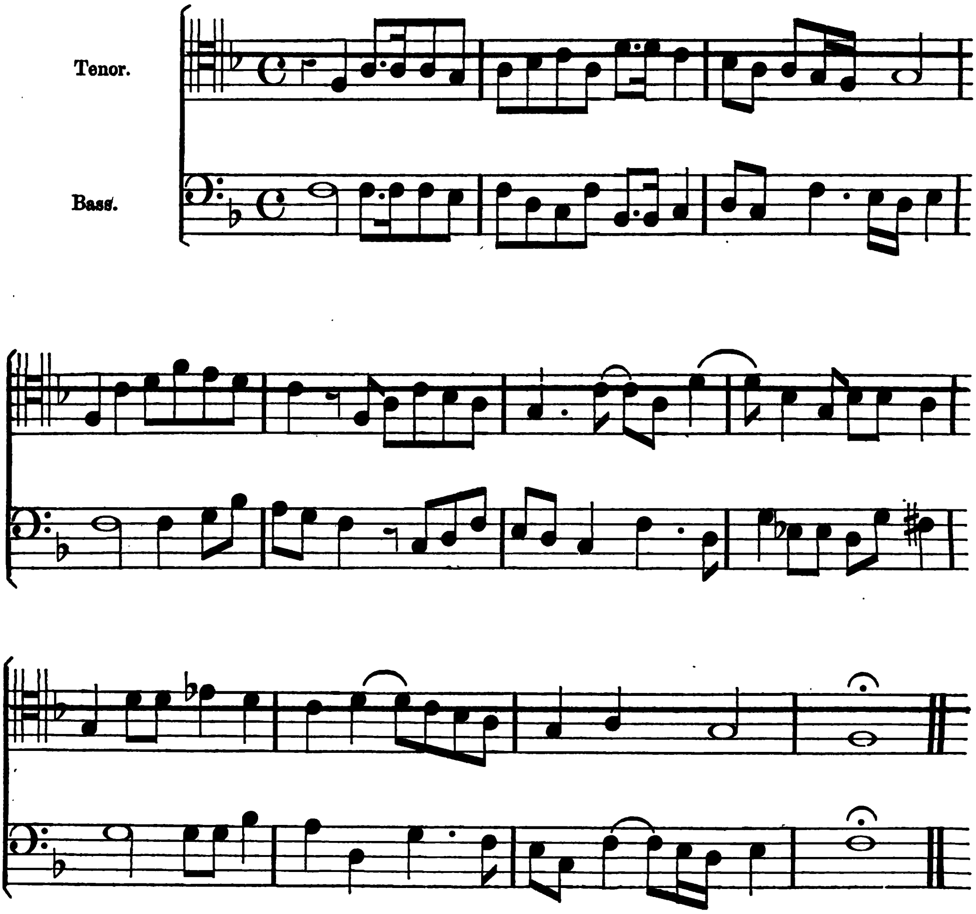
The student should also *put into score*, for himself, any musical passages in the strict style, printed on two staves. One of the best available works for this purpose would be the 371 *Vierstimmige Choralgesänge* of J. S. Bach—a collection of sacred melodies, chiefly ancient, which forms of itself a complete School of Harmony and Part-writing. Fig. 41 is an extract from it.

It need hardly be said that real skill in playing from score is unattainable without a knowledge of the science of Harmony; nor is much knowledge of harmony attainable without some skill in playing or reading from score. The two subjects should be studied in combination.

ET ITERUM VENTURUS EST.

Exercise I.

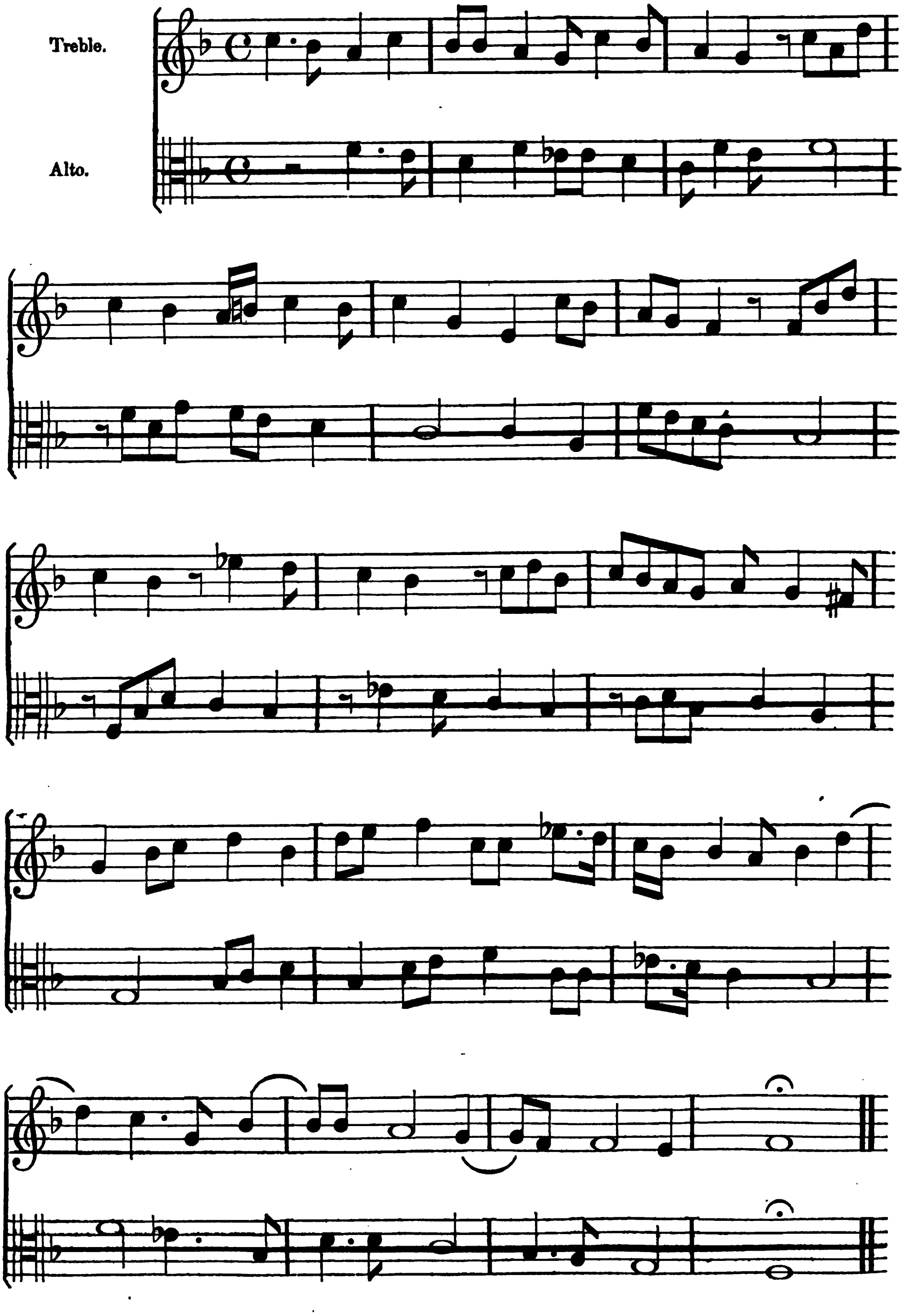
J. L. Hasler, 1599.
(From the Mass, "Dixit Maria.")



CRUCIFIXUS.

Exercise II.

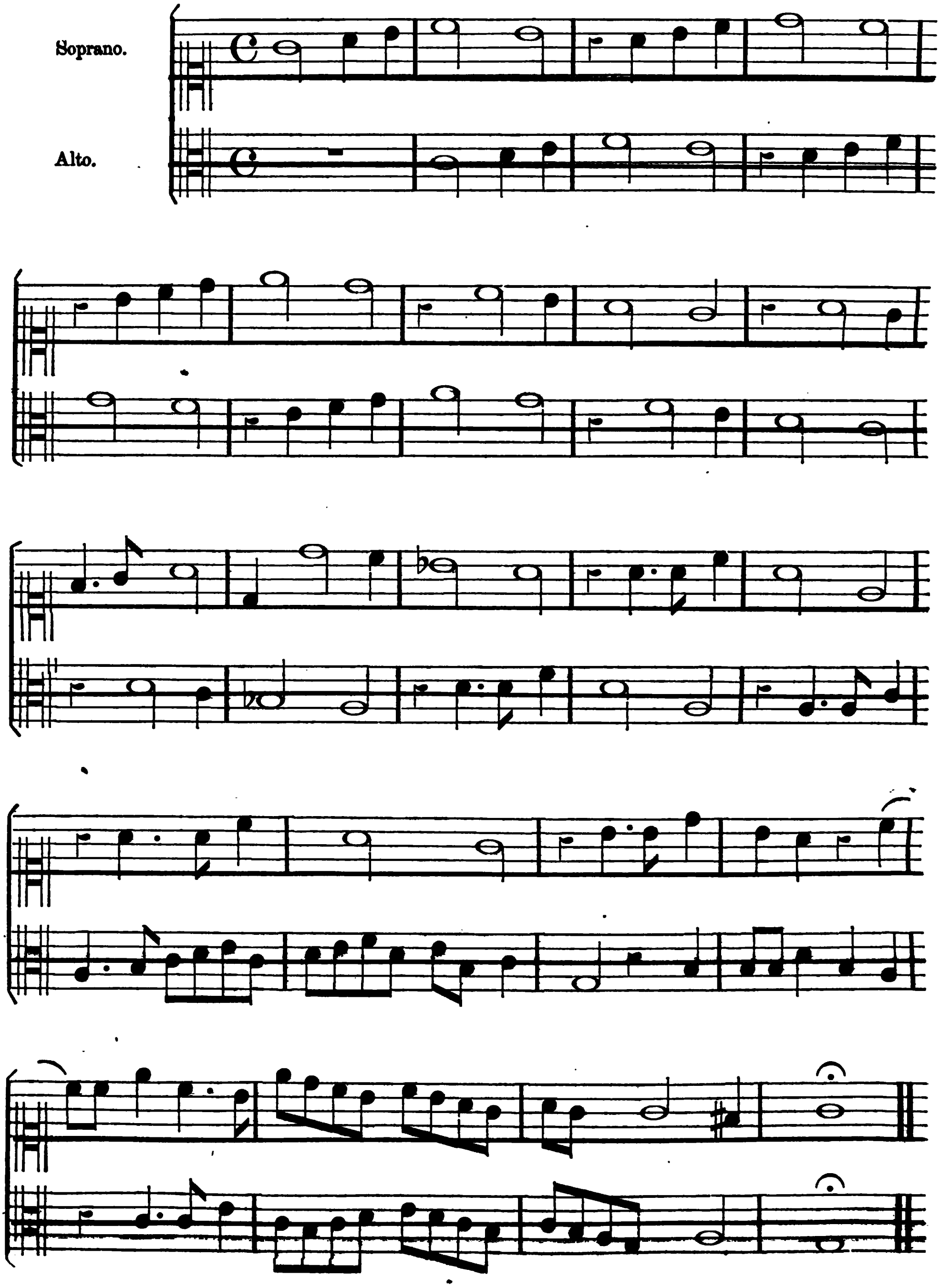
J. L. Hasler, 1599.
(From the Mass, "Dixit Maria.")



DOMINE DEUS.

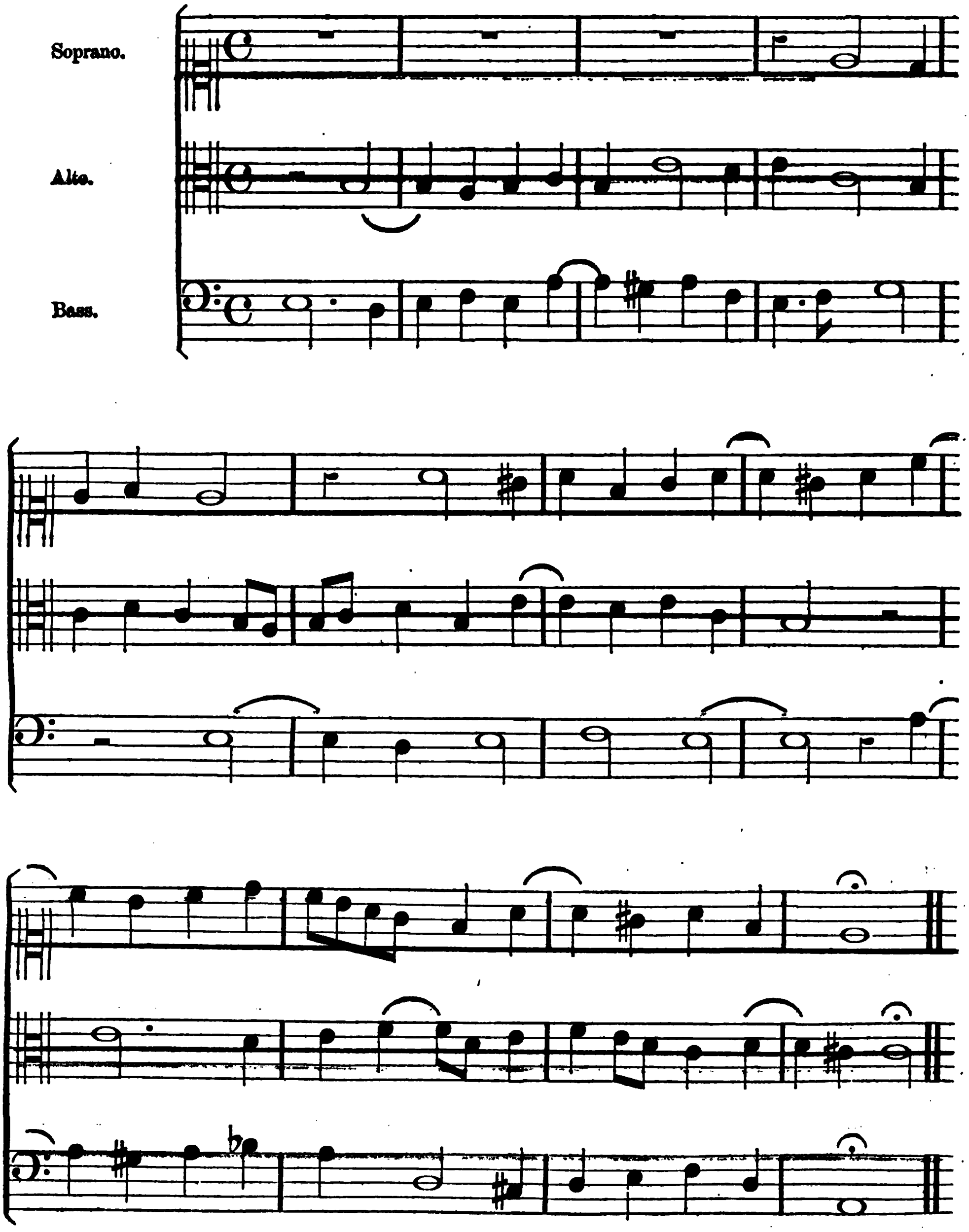
Exercise III.

Orlando di Lasso, c. 1580.
(From the Mass, "Puisque j'ay perdu.")



CHRISTE ELEISON.

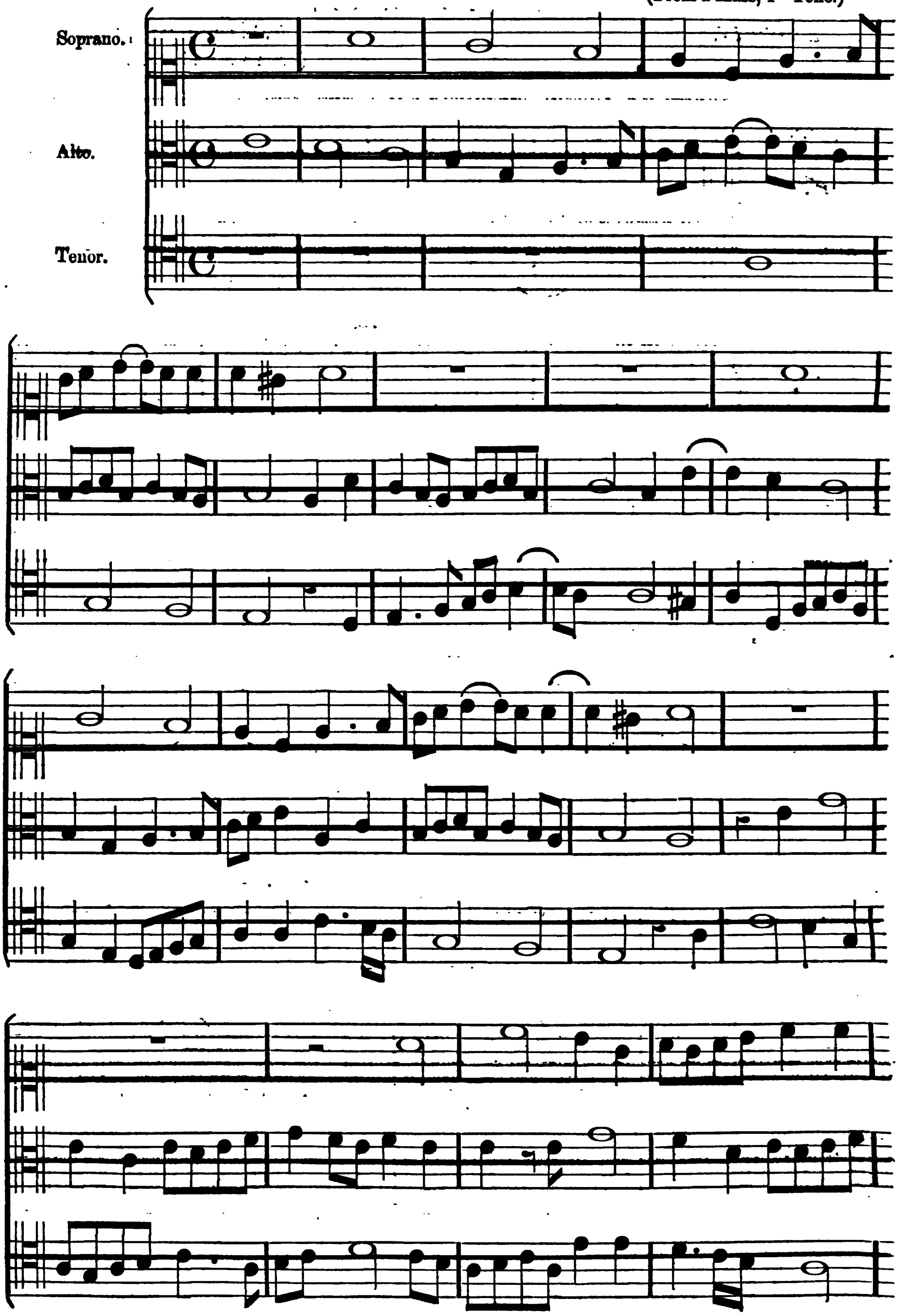
Exercise IV. T. L. de Vittoria, 1592.
(From a Mass in the 4th Tone.)

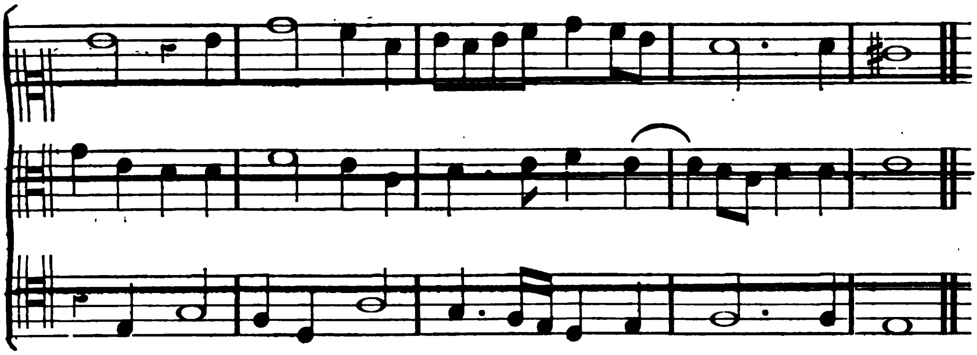


BENEDICTUS.

Exercise V.

T. L. DE VITTORIA, 1592.
(From a Mass, 4th Tone.)

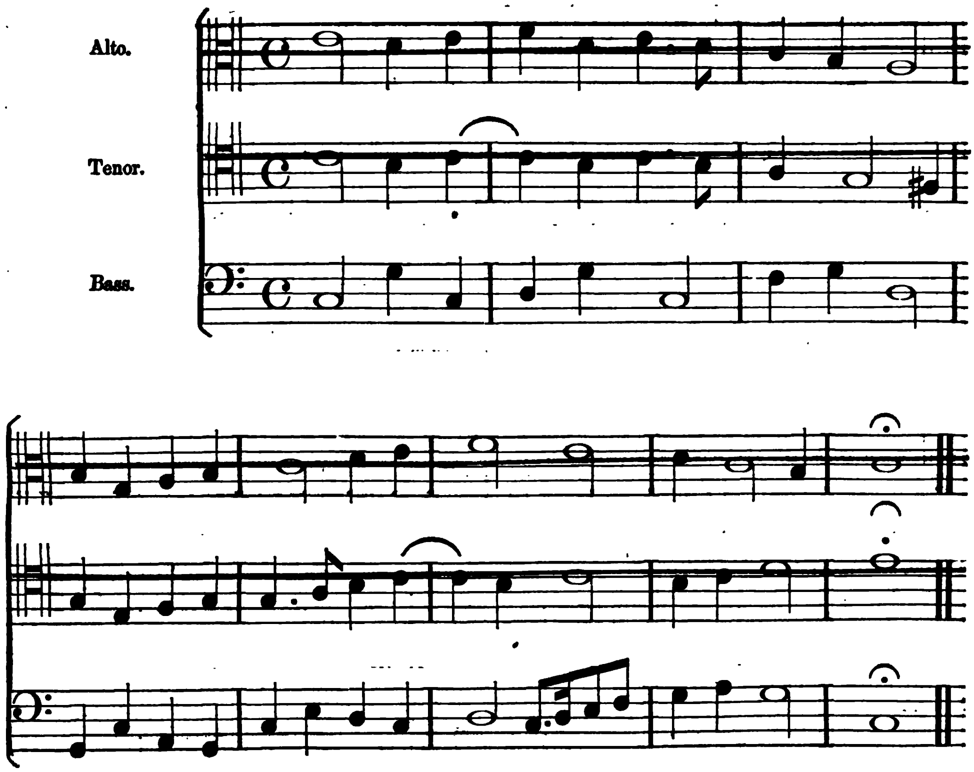




TRIO.

Exercise VI.

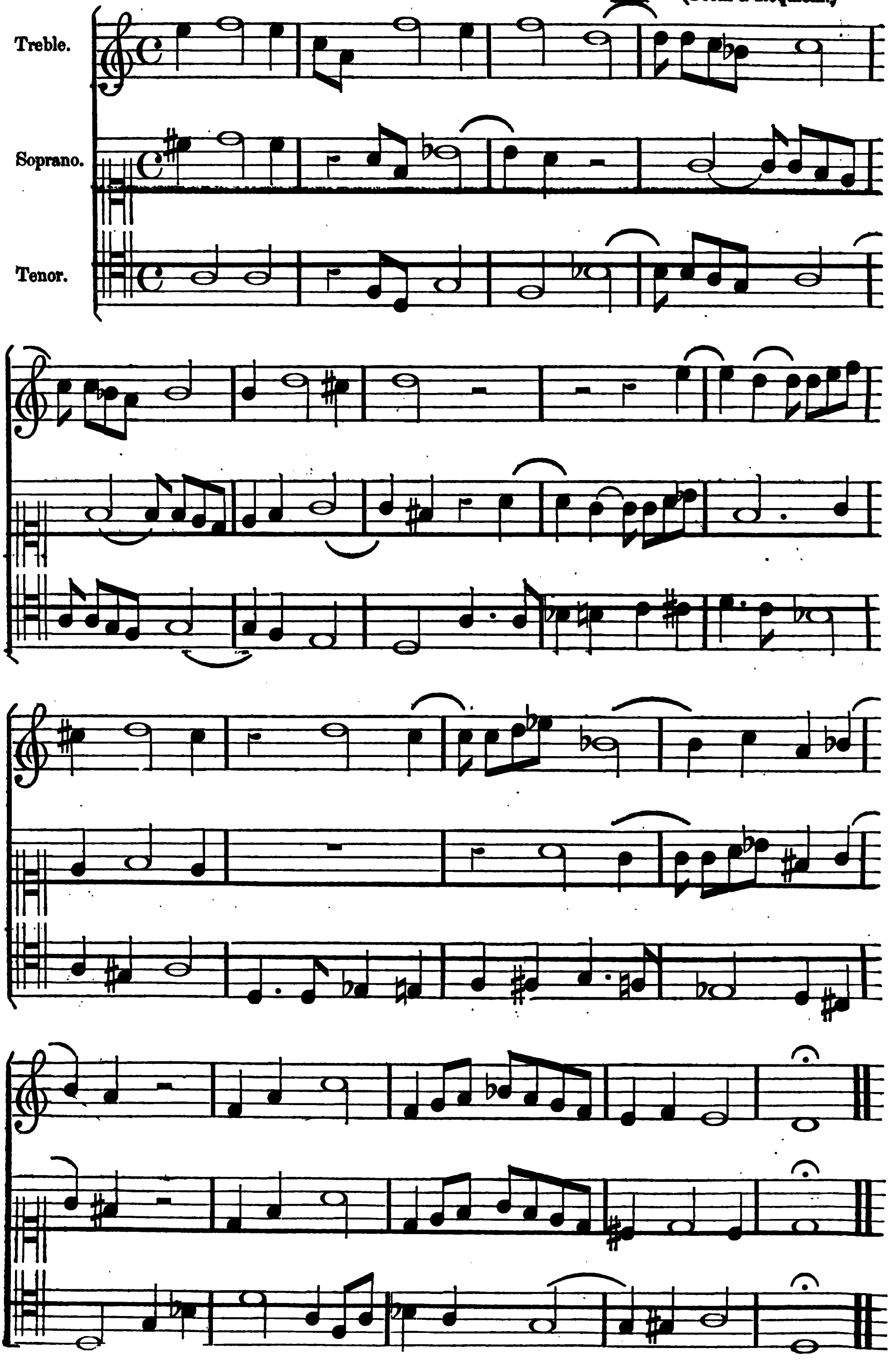
Thomas Morley, 1608.
(From an "Introduction to Practical Music."



LIBER SCRIPTUS.

Exercise VII.

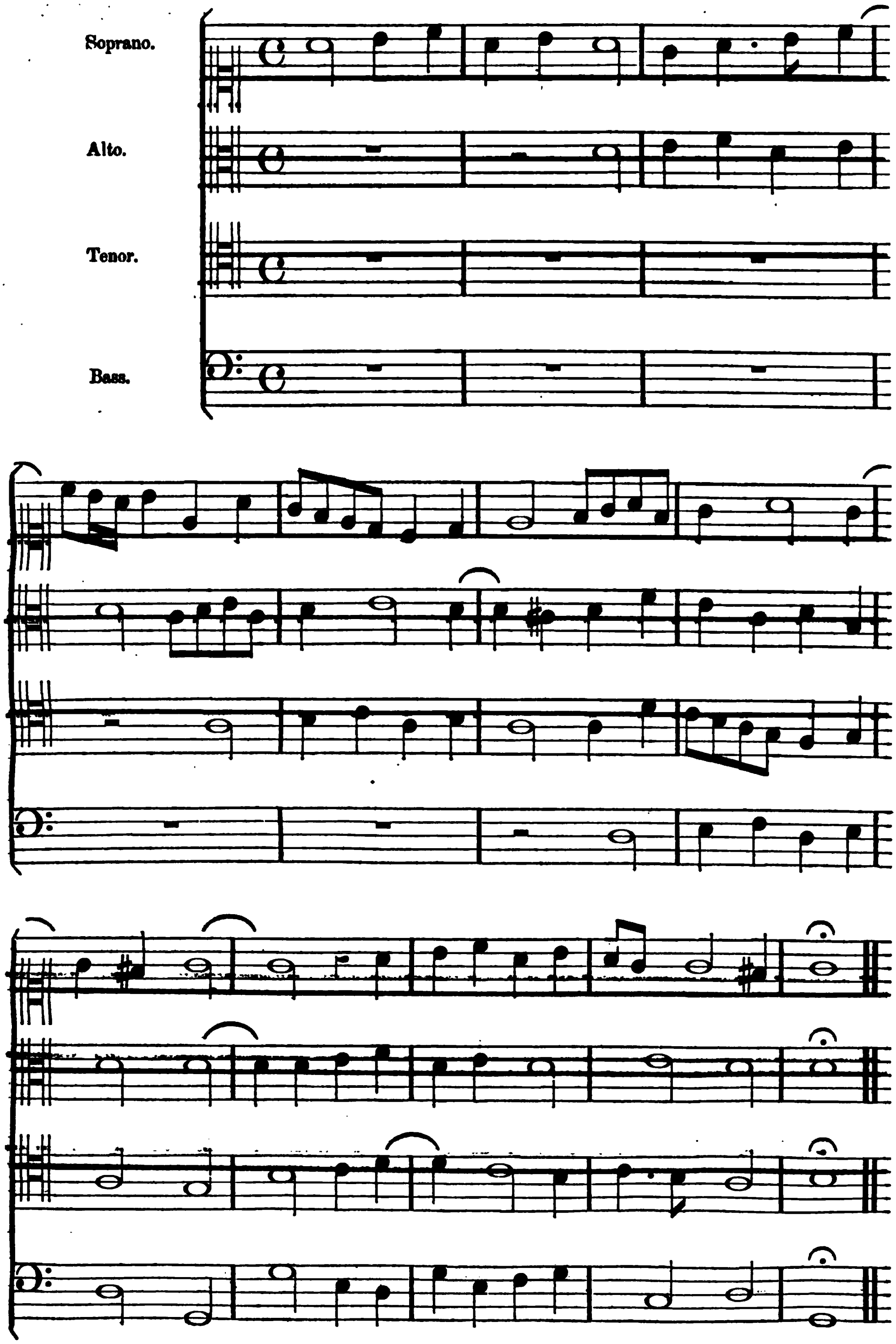
J. O. Pitoni, 1688.
(From a Requiem.)



OSANNA IN EXCELSIS.

Exercise VIII.

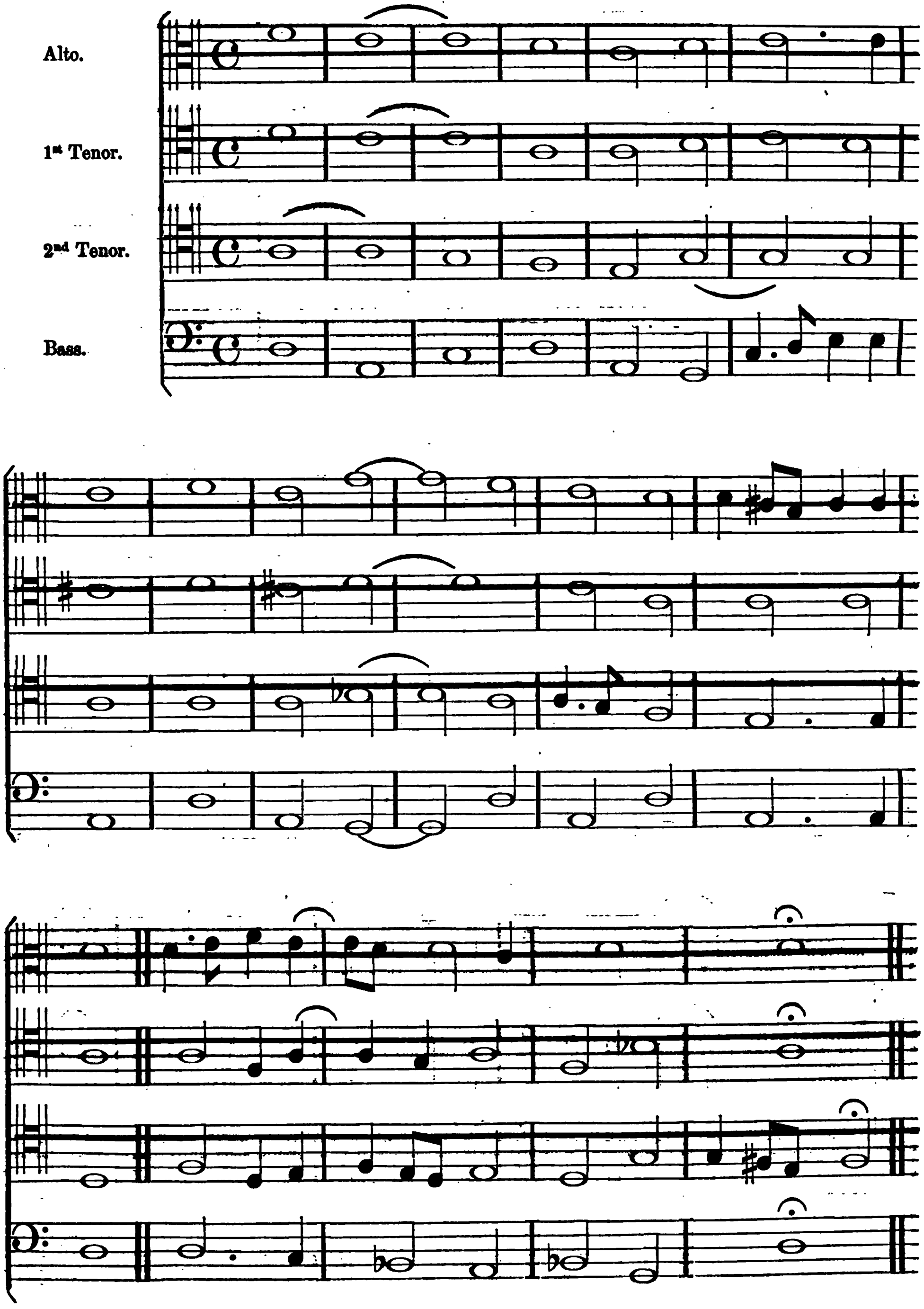
PALESTRINA.
(From the Mass "Iste Confessor."



PIE JESU.

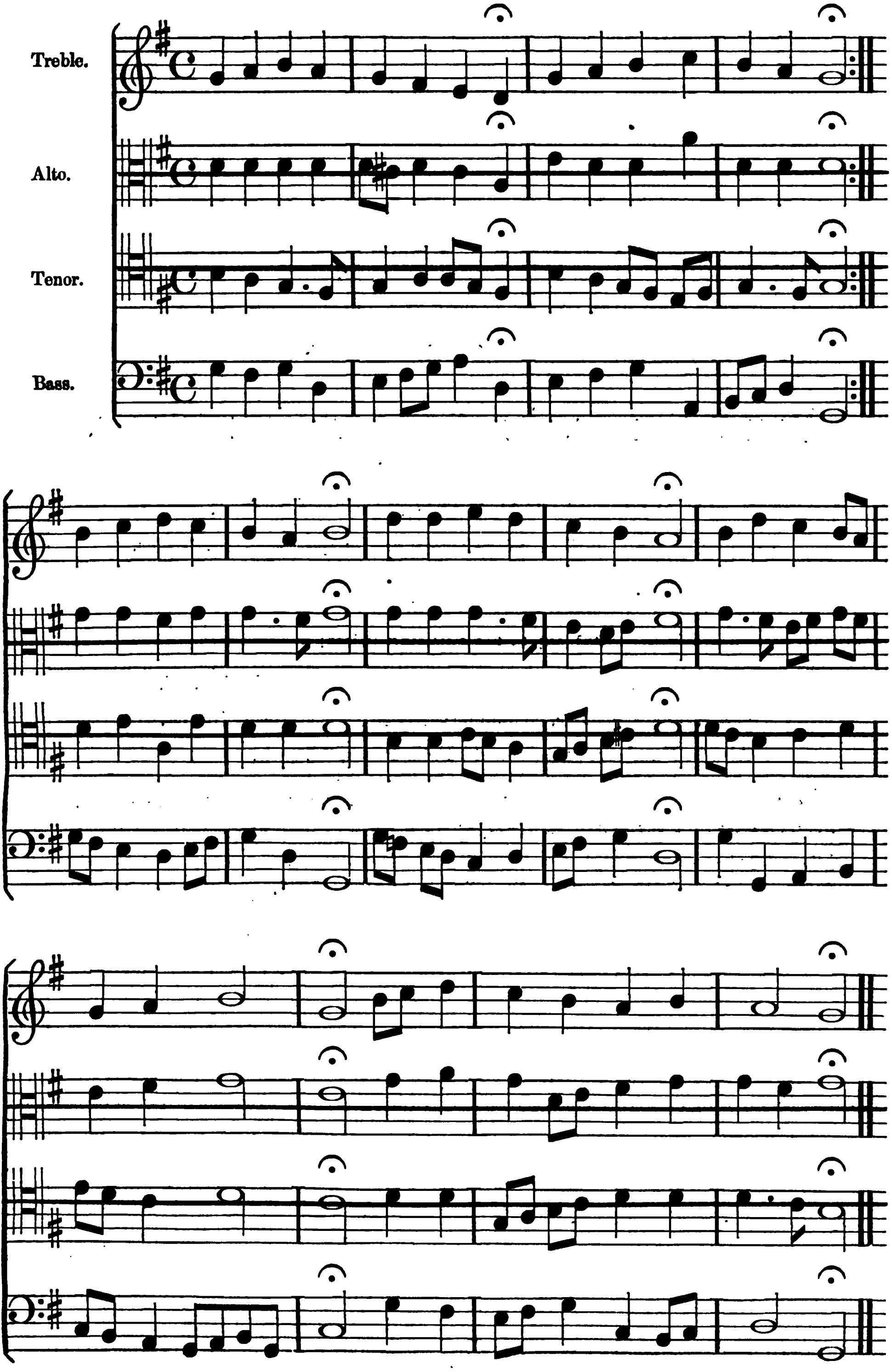
Exercise IX.

G. M. Asola, 1586.
(From a Requiem.)



FREU' DICH SEHR, O MEINER SEELE.

Exercise X. J. S. Bach. (From the "371 Vierstimmige Choralgesänge."



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